

NORTHERN JUNKET



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New England Council of Callers Associations celebrates it's 20th anniversary, Sunday, September 20, 1981 at Lake Shore Farm Resort, Northwood Meadows, N.H. Social hour at 4 p.m.; Dinner at 5:30; Celebration and dance with Earl Johnston, caller 7:40.....

New Hampshire Gathering of the Scottish Clans, September 18 - 20, 1981, at Loon Mountain Recreation Centre, Lincoln, N.H.



TAK E I T O R L E A V E I T

I am disturbed by the quality of dancing seen today. You find it in modern club-style dancing; you find it in traditional dancing. It seems that no one takes pride any more in dancing well, but are happy to just "get by" and are satisfied if they end the figure on the last beat of the music. Good style? What's that? Few callers teach good styling - they haven't been taught it themselves, so how can they be expected to teach it to others?

There is no one answer to the problem. There is no one national "cure-all" to be taken with a glass of water at bed time!

There are several reasons for what is happening to square dancing and one reason is as valid as another. We are living in a "plastic" age; an age of "throw away" living, and it is carrying over into our recreations.

It is an age of "who cares" and "what's it to you?"

Most callers think of themselves as teachers; 90 percent of them are not and never will be. They, themselves, are caught up with the idea that "anything goes", and, to put it bluntly, do not have the guts to stop bad dancing when they see it on the dance floor.

We are living in an age of "casual dress" which is fine up to a point. But - if you dress slovenly, you will dance slovenly.

Square dancing is too wonderful a recreation to carelessly throw away for lack of pride and not caring.

Think it over.

Sincerely

Ralph



THE STORY OF LOVETT HALL

by DAVE TAYLOR

This is a story many of you have never heard. We hope that after you have read this you will always remember this caller and point with pride to the historical landmark that bears his name.

To start, we need to go back to the year 1923 when Henry Ford visited the Wayside Inn in Sudbury, Massachusetts. This famous resort offered people who vacationed here dance instruction in the gavotte, the schottische, mazurkas, minuets, the Virginia Reel and square dancing. The teaching was under the leadership of Benjamin B. Lovett.

Mr. Henry Ford enjoyed this program so much that he asked Mr. Lovett to teach dancing and train dance instructors in Dearborn, Michigan. He offered Lovett a handsome salary and a two-month contract. Benjamin reluctantly turned down the offer, explaining that he was under contract to the Wayside Inn.

It should be noted here that at that time Henry

Ford's personal wealth, exclusive of his automobile business and all other holdings, was in excess of twenty billion dollars. Therefore, Benjamin Lovett's obligation to the Wayside Inn posed no major problem to Mr. Ford. He simply purchased the Wayside Inn, and the terms of Benjamin Lovett's contract and renegotiated a new contract to bring him to Dearborn for two months. Benjamin Lovett stayed in Dearborn, Michigan, for twenty-six years.



At a time when the country was in the midst of a depression, Lovett was paid \$12,000 per year plus a new Lincoln every year, plus a home, most of his meals, and all of his travel expenses. He had substantial pay raises as the square dance program increased.



Once Benjamin Lovett was in Michigan, he and Mr. Ford began to publicize and promote early American square dancing. Two hundred dancing instructors from Ohio, and Michigan were invited to Dearborn to learn how to call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a program for the Dearborn public school children. Dances that Benjamin taught and called began to appear in newspapers around the country and included detailed instructions on how to execute these maneuvers. Mr. Ford also sponsored a radio program. Lovett would travel to Chicago every Sunday and call dances on the radio which had been printed in the newspapers during the previous week. This one hour program was broadcast from Chicago to the East Coast and after an hour wait for the time differential the same broadcast was sent to the West Coast. Old fashioned square dancing became the rage.



At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the

chairman of the Convention announced, "Ballroom dancing has problems. The Black Bottom is out, the Charleston is gone; attendance is dropping at dance halls." "Meanwhile," he complained, "through the efforts of Benjamin Lovett and the financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been."



Benjamin Lovett became so busy that he had to train additional dance instructors. He developed a minimum staff of twelve to fourteen dance instructors to help him with his ever-increasing work load. The program kept expanding due to the generosity of Mr. Henry Ford. Any school district that wanted a dance program merely had to contact Benjamin Lovett and Mr. Ford would write a check from his personal account and Lovett or one of his instructors would be sent to that school.



Mr. Dick Moore began taking square dance lessons from Benjamin Lovett at the age of seven and eventually became Lovett's assistant. Mr. Moore is a musician and is one of the few men in the history of square dancing who can teach, call and play for the dance movement. Dick Moore provided most of the history of the Benjamin Lovett story. As he talked to me he smiled broadly and said, "You must know, those were glorious days for him."



Mr. Lovett, assisted by Mr. Moore, and again sponsored by Henry Ford, was responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning, among them Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina and the University of Georgia. Again, there was no charge to these universities. If Lovett approved, Mr. Ford would write him a check.

The expansion of square dancing in the dearborn area created a problem. Square dancing requires more room than ballroom dancing, and soon the halls were not large enough to handle the increased number of dancers so Mr. Ford decided to build a hall. This hall is located in Greenfield Village, site of the Henry Ford Museum. It was beautifully decorated with chandeliers and had a wood floor that would hold approximately forty squares of dancers. A man was hired six days a week to polish the floor, whether it had been used or not. The building was named Lovett Hall.



As square dancing kept increasing, Mr. Lovett suggested that perhaps records would be another way of promoting the activity. Mr. Ford immediately contacted a good friend, Thomas Edison, and soon 78 rpm square dance records appeared on the Edison label. They were unlike the 78 records you might be familiar with for they were at least a quarter of an inch thick. Later records were put out on another label and they corresponded with the more familiar size of 78 rpm records.



Mr. Ford purchased several Stradivarius instruments dating from 1739 to 1754, as well as an Irish dulcimer. These were used for these recordings as well as for some others for Mr. Ford's private listening enjoyment. These extremely valuable instruments are now on display in Greenfield Village at the Henry Ford museum. In 1926 Henry Ford published an excellent book on early American square dancing entitled "Good Morning." The title page states: "After a sleep of twenty-five years, old fashioned dancing is being revived by Mr. and Mrs. Henry Ford."

There are some rare photos of Benjamin Lovett and his wife in the book posed in various dance positions.

The book is still available at the Ford Museum.

Mr. Ford then sent Benjamin Lovett to the Engle-side Club and to the Yacht Club with the net result that these two square dance clubs lasted some twenty-five years. Back in the mid-fifties, I had the pleasure of calling for each one of these groups. Mr. Ford had his own square dance club every Friday night at Benjamin Lovett Hall taught by Benjamin Lovett and assisted by Dick Moore. In the archives of the Henry Ford Museum, several written accounts of former executives report that Mr. Ford invited all of his executives to take lessons in early American square dancing. He was quick to tell them that he wanted them to take lessons of their own free will, and not under any pressure. In my interview with Dick Moore, Mr. Moore assured me that an invitation from Mr. Ford, however, was tantamount to a command from royalty. Therefore Benjamin Lovett never lacked for a large crowd.



A typical evening of square dancing at Lovett Hall would find the Ford Orchestra playing gavottes, schottisches, mazurkas, minuets as well as square and round dancing. The square dances and round dances included such old-time favorites as the Canadian Barn Dance, Red River Valley, Captain Jinks, Oh Suzanna, Billy Boy, Gunnings Quadrille and Nellie Blye. Among rounds were the Heel and Toe Polka and the Blue Danube Waltz. The dance would end only when Mr. Ford made that decision, at which time he would inform Benjamin Lovett, who would then take the stage, get everyone's attention and say, "Mr. and Mrs. Henry Ford bids you good evening." Then everyone sang America the Beautiful and danced a final waltz.



Benjamin was a strong leader in early American square dancing. He was the personification of a gentleman. Regardless of the fact that most of his dancers were people of great wealth and position, he told them

sages. Men were told that they were to wear dark suits. The ladies were instructed that they were never to cross their legs at the knees, but only at the ankles. No one was allowed to walk across the ballroom floor. If one wished to get to the other side, he was instructed to walk around the perimeter. The only person who violated this rule was Henry himself!



In the early 1940's square dancing was still doing rather well at Benjamin Lovett Hall even though Mr. Ford was getting up in years. However, upon his death and the loss of his financial backing, Benjamin Lovett could no longer sustain the great promotion of the activity. In 1949 an early American square dance was held at the Dearborn Country Club to honor Lovett. Clara Ford, Henry's widow, made one of her rare public appearances and sat on the balcony as a spectator. Mr. Dick Moore was asked to call the dance. He invited Benjamin Lovett to call one set of dances. Upon taking the microphone, Mr. Lovett announced his retirement, effective immediately, and informed the people that his car was outside and his suitcases were packed. He and his wife were going back to Massachusetts. He was never seen again in the Michigan area.

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Editor's note: In 1949-50 and '51, Gene Gowing and I held a two-week summer dance school in Bell's Barn, Peterboro, N.H. Mr. & Mrs. Lovett were frequent visitors and particularly enjoyed the open-to-the-public dances held in the Barn on Wednesday and Saturday nights. They insisted on no introductions to the crowd and wanted to be treated like everyone else - even to paying their way to the dances. As might be expected, they were excellent dancers; it was such a delight to watch them as they waltzed around the spacious floor. They told us that they had purchased a year-round home in nearby Washington. Mrs. Lovett also told us that Benjamin received an excellent pension and a new Lincoln every other year - whether they wanted one or not! (This article also in The New England Caller, issue of June, 1981).

A BRIEF INTRO- DUCTION TO SWEDISH FOLK FIDDLING

by GORDON TRACIE



Basic to an understanding of the ethnic fiddle tradition of Sweden is an awareness of certain salient characteristics of this remarkable folk expression.

(1) Swedish folk music is essentially a product of the pastoral society which existed thruout the Northlands for countless generations up to around the middle of the last century. As such, it is based upon "natural" scales, modes, and intervals not necessarily corresponding to those of conventional Western (European) art music.

(2) Beyond the more "primitive" pastoral instruments such as animal horns and wooden flutes, most of the instrumental music of the Swedish people has been produced on bowed strings. For centuries the primary folk instrument has been the fiol (fiddle), but even before the introduction of the violin to Sweden, other bowed string instruments are known to have existed, such as the fidla (pre-violin), strakharpa (bowed harp) and talharpa (related to the Welsh crwth. Thus, Swedish relationship to the bowing of strings.

(3) Swedish ethnic music is traditionally played without the aid of percussion instruments, all of the rhythms being implicit in the bowing of the melody and

associated bowed-string accompaniment. The addition of rhythm-guitar, "slap"-bass, and drums to Swedish old-time dance music is definitely a latter-day development and not in keeping with the non-percussive nature of Sweden's traditional folk music.



(4) As the most personal of musical instruments, the violin lends itself to the ultimate in individual expression. Local playing styles, developed over generations, leave their mark on a village musician's repertoire; the stronger the tradition of fiddling in a given district, the more distinctive the character or "personality" of the fiddle music of that district. Just as spoken language differs from one geographical area to another, so does traditional fiddling. As in the language, these differences are called dialect. The total embellishments and rhythmic ornamentations employed by a folk fiddler serve to individualize these dialects so that they can vary not only from district to district, but from village to village, and even family to family.



(5) A particularly unique feature of Swedish folk fiddling is the extensive use of harmony when two or more fiddlers play together. Whereas the melodic line of a folktune is transmitted relatively unchanged from one generation to the next, harmonic accompaniment is created spontaneously, "on the spot", perhaps never quite the same but always consistent with the particular dialect involved. Unlike the unison playing of many other lands, folk fiddling in Sweden has developed polyphonically - a factor largely responsible, no doubt, for the phenomenal success of *spelmanslag* (fiddlers teams) - which can range from three to three hundred fiddlers! - and their ability to create a truly "full" sound with only fiddles.

The Shenachie Records series of imported recordings of Swedish fiddlers' tunes well serve to illustrate the wide diversity in melodic content and playing style in the traditional folk music of Sweden.



FOLK MUSIC IN AMERICA AT LIBRARY OF CONGRESS

A fifteen-record anthology surveying the traditional music which forms an essential part of the American heritage is available from the Library of Congress. Published as part of the Library's American Revolution Bicentennial program with a grant from the National Endowment of the Arts, the series of records was originally released from 1976 to 1979. Richard K. Spottswood was project coordinator for the anthology, which also used scholars outside the Library as special editors and advisors. Spottswood, long active in the folk music field and an avid collector of folk music, drew on the Library's collection of folk music field recordings as well as selected pieces from private, archival, and commercial recordings.

Each album is organized around a central theme - religion, dance, death and tragedy, war and history - rather than the more traditional categories of music, such as the blues or Appalachian music. The records include music from a variety of cultures which have contributed to American folk music, including British-American, Afro-American, American Indian, and other rural and urban ethnic traditions. Each record is accompanied by a booklet explaining the origin, history, and significance of the music as well as the source of recorded version.

The records may be purchased in person from the Library of Congress for \$8 each at the Information Counter in the Thomas Jefferson Building, or by mail from the Motion Picture, Broadcasting, and Recorded Sound Di-

vision, Library of Congress, Washington, D.C. 20540. A complete set of 15 records is available for \$100, post-paid in the U.S.

A list of the titles of the 15 records follows:

- Volume 1 Religious Music
- Volume 2 Songs of Love, Courtship & Marriage
- Volume 3 Dance Music: Breakdowns & Waltzes
- Volume 4 Dance Music: Polkas, Reels & More
- Volume 5 Dance Music: Ragtime, Jazz, & More
- Volume 6 Songs of Migration & Immigration
- Volume 7 Songs of Complaint & Protest
- Volume 8 Songs of Labor & Livelihood
- Volume 9 Songs of Death & Tragedy
- Volume 10 Songs of War & History
- Volume 11 Songs of Humor & Hilarity
- Volume 12 Songs of Local History & Events
- Volume 13 Songs of Childhood
- Volume 14 Solo & Display Music
- Volume 15 Religious Music: Solo & Performance

RAINBOW RECORDS, INC. announces:

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Dance Music From Finland, Walter Eriksson and His Orchestra.

Artie Barsamian: "Live At Bishops". An album of manian and Middle Eastern Music.

LP's, 8-track Tapes, and/or Cassettes are available by sending cash, check, or money order in the amount of \$8.98 for each to:

RAINBOW RECORDS, INC.
50 Norwood Street
Everett, Ma. 02149

TRADITIONAL DANCE & MUSIC OF THE MONADNOCK REGION



by RALPH PAGE

From a talk given October 16, 1980 at Keene State College as a part of their Continuing Education Program in a seven week series entitled "Historic Keene".

Unforeseen events sometimes marred an otherwise pleasant evening and, while interesting enough to read about now, at the time they were far from pleasant. As noted in the CHESHIRE REPUBLICAN issue of January 29th 1881 under Local Affairs.: A party of ladies and gentlemen of this city, who attended the grand military ball given by the Keene Light Guard Battalion Thursday night 20th inst. started the next afternoon, intending to be present at a ball at Worcester, Mass. that evening. On account of the severe storm, the train on the Boston, Barre and Gardner railroad got stalled, and the party were obliged to remain in the car twenty-one hours, miles away from any hotel. No relief being sent by the railroad officials, some of the soldiers of the party, who in former times experienced forced marches, waded through the snow and procured teams which brought them to Winchendon in season to take the Cheshire evening train for Keene.

On a happier note is this item from Hinsdale, dated February 25th, 1882: Quite a number of our veteran dancers attended Captain Dickinson's anniversary "Old

Folks Ball", at the Lower Village Hall in Ashuelot, on Wednesday evening, and report a glorious time. Burnett & Higgin's orchestra furnished excellent music. There was a fine supper provided for the company at the Hawkins House. The good old-fashioned dances of Money Musk, Fisher's Hornpipe, Speed the Plough and Hull's Victory were executed with nimbleness and vigor such as old folks only know how to assume. These "old folks" balls inaugurated by the Captain are getting to be a permanent institution, and have already caused some of our veterans who hadn't danced a step for this twenty-five years, to become as frisky as young colts, oblivious of the lateness of the hour as boys of sixteen. Those who want to keep young, must go to these balls every year.

Also from the REPUBLICAN in the issue of December 16th from Munsenville: Frederick Taylor, Esquire, Democratic representative-elect from the towns of Nelson and Stoddard, in honor of his election, Friday evening of last week, entertained his many friends and acquaintances, both young and old, from the surrounding towns to the number of two hundred or more, by giving them a grand reception and banquet at his residence, and a dance at Union Hall to the music of Maynard & Wheeler's Quadrille band of your city, which by the way is hard to beat. All present united in saying they had a jolly good time, such as "Fred" and his wife know just how to get up. They are a host in themselves.

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July 3rd, 1885, Gilsum: Friday evening a party visited and gave James Davis a house warming. Mr. Davis, a member of the brass band, received cordial support by its members, with instruments. Pratt's orchestra enlivened the occasion with music, P.F. Pike cornet soloist. Mr. Davis' family having recently removed here from Chicago, have located here, and desire an acquaintance with their neighbors. Cards of invitation were extended to their relatives, friends and acquaintances to which

more than 150 were present and partook of a sumptuous repast. The evening passed pleasantly and swiftly in conversations and amusements, dancing taking a leading part. Capt. J.C. Guillow with his daughter, Mrs. Davis, led a figure in the dance. Although he has passed the common age of man, he appeared on the floor more nimble than some of the boys.



Speaking of invitation cards here is an interesting item found in the January 15 issue, 1886, from Chesterfield Factory: We are in ownership on Invitation cards, for social balls, given in the years 1814-15-and 18. They are tastefully printed on the back side of playing cards. One given at Capt. J. Wood's ball room in Westmoreland, Jan. 27th, 1814, 1 p.m. has for managers A. French, S. Burt, A. Lewis and J. White. One in Chesterfield, Jan. 28, 1815, at L. Gilson's hall, has for managers, S. Burt, A. Albee and H. White. On another card, same place, are the names of J. White, R. Hopkins, D. Stearns and C. Albee. We also have one for a sleigh ride and ball, from Capt. Breek's Assembly rooms, Westmoreland. The card is headed with this quotation: "Fugit Irreparabile Tempus." It may be interesting to young people, getting up dances, to know something about how they were managed in earlier times.



Alfred Farwell, Chesterfield's oldest man, at whose home we were pleased to be on his 86th birthday, Thursday the 7th, tells us that it was the duty of the floor managers to select gentlemen's partners for the ball; if the ladies declined they were soon left without partners. He relates his first experience thus: He called for his lady, took her by the hand and led her to the ball room, each walking at arm's length from the other, something we should judge, as too many married people of the present day prefer to walk.

In City News for February 26th, 1886 we read: The

Washington party given by St. Mary's and St. Andrew's guilds of this city was largely attended and a grand social and financial success; the gross receipts being \$356.74. The number appearing in costumes of Washington's day has been estimated at about 175. The gentlemen were very handsomely dressed in powdered wigs, dark and high colored velvet coats and light vests, with silk knee breeches, hose and shoe buckles. The suits were richly trimmed with gold and silver lace and were the best ever used here at a costume party. The ladies' costumes are worthy of an extended mention, but finding it impossible to do justice to all in our limited space, we compliment each upon their very fine appearance. An elegant supper was served in the hall after 9, and the entertainment closed with dancing. "Musick by ye Keene fiddlefs."



Occasionally barbed insults were exchanged between the correspondents of adjoining towns as in the next two items. The first from the Richmond correspondent who signed himself "C.M.", January 12th, 1884: The dance at J. Allen's last Friday evening was well attended, 53 tickets being sold. Most of those in attendance came for a good time; while a few from Winchester and Swansey sought to make the night hideous, insulting the peaceful ones and rendering much unpleasantness. If young men cannot go out of town and conduct themselves in a gentlemanlike manner they had better stay at home. Some think they can go to Richmond and do what they please, and all will be right, but let it be understood that the people of this town have some knowledge of manners. C.M.

These remarks did not pass unchallenged as we read

in the February 2nd issue from Winchester: If Richmond's Correspondent "C.M." in last week's issue was less peremptory in making such a sweeping statement concerning the party from this town and Swanzey, that were present at the dance at J. Allen's hotel, Friday evening, the 18th. we should not have considered an explanation necessary. "C.M." must have been laboring under a delusion, beside drawing largely upon imagination, and too, there must have been something loose in his mental machinery, or very evidently such ideas would not have been conceived, and ushered into print. Truly but a "few" were present from Winchester, or Swanzey, and the larger number of that "few" are well known to your correspondent. We would respectfully suggest to "C.M." that his attempts have, and will be, fruitless in endeavoring to impress upon the minds of the more intelligent people of Winchester that the "boys" in attendance at the late dance are little less barbarians and Hottentots, or that they were given to "making the night hideous" or "insulting people. In behalf of the Swanzey boys making Winchester their adopted home, and that were present upon the auspicious event above named, we are safe to say that a like verdict would be rendered as for the Winchester boys. Although we make no pretensions of such as extensive stock of knowledge and manners as "C.M." yet we observe that grumbling with some people is a chronic disease. If "C.M." delicate sense of propriety has been seriously wounded we are very sorry; yet the cause cannot be attributed to any residing in this village. Winchester people should not be held responsible for the actions of those from other villages, even if in this township, or elsewhere. "Rex."



The following week came this rebuttal from Richmond's "C.M.": The dance at Allen's hall last Friday evening was the most enjoyable of the season. I'm sorry that the correspondent "Rex" from Winchester takes things so much to heart, especially where truth is spo-

ken. It is not to be understood that the conduct of all who were present from Winchester and Swanzey was of an immoral nature. That would be an absurd idea, but it is generally known by those present that there were certain ones whose appearance was ridiculous. A gentleman knows or ought to know what belongs to good regulations and should practice it at home and abroad. As for laboring under a delusion or drawing largely from imagination, such was not the case, but from honest facts. If things had not been cut of the regular order nothing would have been said.

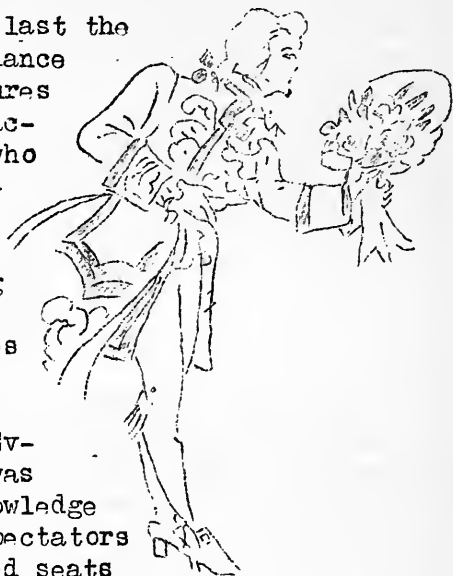


The fire departments of many towns held many dances during the fall and winter months. The issue of February 17th, 1887, says this: At about 10 minutes before 12 o'clock, of Friday evening of last week, an alarm from box 16 was sounded; and the merry gathering of fire laddies and their ladies at the City Hall was at once thrown into a scene of confusion. Hastily and necessarily ungallantly, the firemen deserted their disappointed partners donned their hats and hurried off to their posts of duty. The celerity with which the hose carriages and the steamer were gotten out of their houses and driven to the supposed location of the fire was as creditable as it was remarkable. The box is located at the corner of Main and Marlboro streets; and on their arrival there, the firemen were directed to the house occupied by Mr. John Foley, on Water street. An investigation proved that the only cause for an alarm was a hot chimney and, with a much better grace than might have been expected, they returned to their waiting partners, and soon repaired to supper at the City Hall.

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In the 1880's and well into the 1890's a group of six prominent business and professional men sponsored a series of dances called "The Big Six Assemblies." They were: Mr. George M. Rossman, Mr. George E. Sherman, Mr.

C.L. Kingsbury, Mr. Giles Taintor, Dr. B.C. Russell and Mr. John Madden. An accounting of one of their assemblies held in the Armory is typical of all of them. This one in the issue of February 14th, 1980, reads as follows: On Wednesday evening last the grand Big Six Concert and dance came off with all its features affording universal satisfaction and enjoyment to all who participated. The most successful of the series, was the general verdict at an early hour Thursday morning when the guests of the Big Six said farewell to the festivities of the sextettes' tenth concert and ball and departed for their homes. Every seat in the balconies was sold in advance and the knowledge of this fact caused many spectators who had not secured reserved seats to come early. The Germania Band of Boston, assisted by Miss Edith Christie, its celebrated violinist rendered a delightful concert programme. The guests from out of town were numerous and contributed not a little to the enjoyment of the evening.



The scene as looked upon from the crowded galleries was a brilliant and fascinating one. The hall was lighted by electricity and again proved its claim to being one of the best buildings in the state for such a gathering. The Germania Band, with Mr. Percy Hayden as prompter, occupied the platform at the north end of the hall, and their music was one of the best features of the evening. The general arrangements, as usual at the Armory, were made complete by the efforts of the managers. Refreshments were served by caterer Lettenmeyer at 11 o'clock during an intermission in the festivities.

There were many elegant costumes worn by the ladies and beneath the brilliant light they contrasted

with pleasing effect with the conventional black "claw hammers" of the gentlemen. It was noticeable that the ladies costumes were all in good taste. Then follow almost a full column of print the names of the ladies attending and what they wore.

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Another continuing series was known as the "Old Line Dance" which was held in Swansey for many years. Every dance was a contra dance and the program began at 5:30 p.m., continuing until midnight. An account of the one held the 18th of March, 1892, says: The Swansey old line dance was held this year on Tuesday afternoon and evening at Evan's hotel at West Swansey. This is an occasion which every inhabitant of the good old town of Swansey and every native or former resident is cordially invited to attend.

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The afternoon was spent in card playing and other games till the dancing began at 5:30, the order of dances being attanged to suit the older dancers. The first figure "Money Musk", was led by Sylvander Whitcomb, who at 84 is as agile as any of the younger dancers. The music was furnished by local talent, and a hot turkey supper was served from 6 to 11 o'clock. About 150 joined in the festivities, of whom 20 were from Keene. During an intermission in the dancing a literary treat was afforded by Mrs. Frank Allen, of Natick, Mass. who read "The Poetic Courtship" and also in response to a hearty encore, recited "The Bootblack."



Every fraternal organization in the Region held series of dancing during the cool and colder months of the year. The newspapers are filled with accounts of dances sponsored by such organizations as the Grange, Masons, Independent Order of Odd Fellows, Knights of Columbus, Knights of Pythias, or the Ancient Order of

Hibernians. For the most part these dances were held on a once-a-month basis.

A kitchen junket to end all kitchen junkets is written up in the issue of Hanuary 13th, 1892: Miles S. Davis, who lives on his farm on the Concord road, on the northerly pard of Beech hill, known as the James Wright place, invited a large party of friends to visit him on Wednesday evening last. Although the night was one of wind and rain, about 60 ladies and gentlemen turned out, starting early in the evening in the Experiment, and others in smaller teams. These, with neighbors made the number participating about 75.

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The house was brilliantly lighted, and blazing fires burned in the fire places. Players from Beedle's orchestra furnished music in the dancing hall of the second story, while others enjoyed themselves with card playing and various amusements.

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Supper was served at 11 o'clock, consisting of meats, pies, cakes, coffee, cider and apples, and was partaken of with good appetites and cheer. The first load returned at 2:30 and the last at 6 o'clock in the morning. Mr. Davis is a bachelor but proved himself a prince of entertainers.

- to be concluded -

The BALKAN ARTS CENTER announces its Opening Celebration, Friday, September 11, 1981, at its new home 179 Varick St. (7th Avenue South). 8:00 p.m. - 1:00 a.m.

The 21st Annual OKTOBERFEST in Stowe, Vermont, October 9 - 12, 1981. Staff includes: Andor Czompo, Hungarian Dances; Ralph Page, Contrabass & Lancers; David Vinski, Balkan Dances; Conny & Marianne Taylor, General dances. More information from Folk Arts Center of New England, 62 Fbttler Avenue, Lexington, Mass. 02173.

The SQUARE DANCE FOUNDATION OF NEW ENGLAND held its organizational meeting May 31st 1981

Purpose of the organization is "to collect the history, write it, catalogue it, keep open files of its music, literature, choreography and make it available to those who seriously seek this information." The Foundation hopes to become a working and coordinating body for the various associations and dancers throughout New England. The Foundation is a non-profit organization and membership is open to any interested individual or organization who supports the Foundation's objectives. Additional information may be obtained by writing: The Square Dance Foundation of New England, Inc. 80 Central St. Norwell, Ma. 02061

FOLK ARTS CENTER OF NEW ENGLAND announces its Pinewoods Outing, Saturday, September 12, 10 a.m. to 11 p.m. with a folk dance party 7:30 on: Contras, squares, Scottish, etc. dances included. LIVE MUSIC. Pinewoods Camp is in Plymouth, Mass. 1½ hours from Boston. For more information & car pools call 862-7144.

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Americans have more food to eat than any other people in the world and more diets to keep us from eating it.

FRENCH-CANADIAN

FOLK DANCING

by NICOLE VIOLETTE



The following essay was written by Nicole Violette as one of the requirements of the Leadership Training Course of the Ontario Folk Dance Teachers' Association.

A lot of different nationalities live in Canada - the largest of the minorities being the French-Canadians. They brought with them their culture and their dances when they emigrated to Canada - mostly rounds, branles, minuets cotillons and quadrilles.

The first settlers established themselves in Nova Scotia (later in New Brunswick) and in Québec. Some of them, isolated, kept their dances and danced them faithfully with just a few slight variations and/or changes (Ile-aux-Coudres). Others, like the people from Beauce County, preserved some of their dances, lost parts of some of them, and borrowed from their neighbors to create new ones.

I will draw upon the results of a survey conducted by Madeleine Doyon in 1965, and also upon my own memories as a child growing up as an Acadian, in a French city in New Brunswick, to give you an overall view of French-Canadian folklore. I will conclude by taking a look at some of the main performance groups that are, or have been, instrumental in preserving and spreading, our French-Canadian heritage.

L'Ile-aux-Coudres is a small island about sixty miles west of Québec City. Because of its geographical position, and of its isolation (the canoe being the only mode of transportation for many years - a very ar-

duous trip anytime, especially so in winter) the natives have retained many of their old folk dances and songs of their forbears. The fact that the island was without electricity until 1965 meant that its people had not been exposed to modern music. If they did hear modern music, they didn't like it - their ears weren't used to syncopated rhythms.

Apparently everybody, young and old, loved to dance. "Ici, tout le monde dance!" (1) is often heard during an evening of dancing.

The total population of the island consists of one hundred and eighty families, divided into two parishes - St-Louis and St-Bernard, there is a lot of going back and forth.

<<->

The young people are very active, and they lead many of the dances. "C'est la Jeune génération qui a l'année, même le branle." Although they prefer "les danses callées" (square dances), they dance the traditional dances with as much gusto.

<<->

They have quite a large selection of dances, some of which are very old. They can be divided into two groups:

(a) Les danses chantées (sung dances) rounds, society games, exhibition, endurance dances.

(b) Les danses accompagnées d'instruments (dances accompanied by musical instruments) - reels, minuets, jigs, quadrilles, cotillons.

III

Some of the "danses chantées" are: J'entende le moulin; La ronde des Cocus; La Ronde des Dignons; La danse due Rosier. The first two are not done anymore, the last two are the only ones still danced by the adults.

The girls learn most of the other rounds at school and teach each other. Some of them are: L'Avoine; La Boulangère; Ramenez vos moutons; Savez-vous planter s'en va chantaant; La Boiteuse.

<<->>

Of the rounds still danced by the adults, the first one - "La Ronde des oignons" comes from a group of dances called "dances à retourner". These were popular enough in France and Belgium. The girls also do one called "J'ai des pommes à vendre". It is an ordinary round 'till the very end. All the dancers are called on, starting with the eldest, to turn around. They do a half-turn and keep on dancing, with their backs to the centre of the circle. The dance ends when everyone has turned around.

<<->>

The girls also do "La Danse du Rosier" - but very differently from the adults. They do it in an open circle. It is a very solemn dance. They seem to have kept its ancient religious character.



People from Ile-aux-Coudres invariably start their evening programme with "Le pont de Parks", a line dance which acts as a mixer and allows everyone to "warm up". It is a curious mixture of promenade and games (jeux à gages).

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Everyone participates - either as dancer, musician or spectator - by "egging on" or encouraging dancers with songs, shouts, claps and stamps. The program varies. It is a mixture of "gigues", "saute-moutons", "danse de la jarrettière (kind of Scottish Sword Dance) - done by one or two men, mixed small groups or dancers in which most everyone participates.

<<->>

One of the dances done by a small group is called "Danse du Mouchoir" because of the handkerchief used. A

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man holds on to two ladies by the handkerchiefs they hold in their left or right hand. The women twine themselves under his arms and around him in a lively manner while he jigs and pivots and sings by himself a four-line refrain - over and over. Another of the "danse arefrain" is called "Le Barbe Sauvage."



<<->>

Last but not least of the "dances chantées" are the competition dances. Two dancers stand face to face and do not stop until one of them collapses. "C'est att un petit bob homme" - a jig with some complicated crossing steps is a good example. Another one is a traditional Can Can (from which originated the Can Can done in Parisian cabarets). This last one is done by young men who hold hands and leap from one foot to the other. They also sing, without any help or support from the audience.

= () =

The other dances they do are accompanied by an instrument. Many of them are "dances callées" or square dances - except, of course, for the minuet. These are "Rien Neuf" (Reel a Neuf); "Les Petits Oiseaux (Reel a trois); la Vireuse" (Reel à Quatre); "L'oiseau dans la Cage"; "Le Pas d'avant"; "Le Peloton"; "Le Salut"; "Les Passe par Six". The last five are all separate figures of a cotillon around 1831. Each figure can be a complete dance in itself.

<<->>

Today most of the young people use the ballroom position, instead of the arm and arm one, even if the elders disapprove. They (the elders) even got around the church by disguising the women as men. This way, they could keep on dancing "Les Femmes, elles, dansaient pas" (2) (The women didn't dance).

- continued on p. 30 -

CONTRA

SCOUT HOUSE REEL

An original contra by Ted Sannella

Couples 1-3-5-etc active and crossed over

Suggested music: Any traditional reel you like

The Dance

Down the center four in line (actives in the middle)
 Turn alone, the same way home
 Same four circle left once around
 Those come two ladies chain
 Ladies do si do once and a half around to
 Swing the opposite man
 All go forward and back
 Actives swing partner in the center

WASHINGTON HEY

Formation: Duple improper

Actives right hand star with couple below
 Active couples swing partner then
 Down the center, same way back to cast off
 The opposite ladies chain
 Then the two ladies pass right shoulder into a
 hey for four

This is an original contra by Ralph Sweet. Try it,
 you'll like it. Use any traditional tune you like

SQUARE

ON THE BIAS

An original square by Roger Whynot

Any intro, break and ending you like

Hed men and corner girl forward and back
 Same four pass thru, turn alone
 Others swing your corners
 Swinging pairs face each other and
 Right and left thru (half way)
 All circle left half way around
 All swing new partner and
 Promenade her home

Repeat once more for heads; then twice for sides

LABOR DAY QUADRILLE

An original square by Roger Whynot

Any intro, break and ending you like

All do si do partners
 Then turn partner by right hand round
 Gents star left while ladies walk single file to left
 Gents go twice around then -
 Turn partner by the hand hand once around
 All swing corners
 Take her and promenade home

Repeat entire dance three more times

MORE ○ ○ ○ ○ ○ ○ ○ ○

SWING 'N HTY

An original contra by Al Brozek

Formation: Duple improper

Suggested music: Any traditional tune you like

The Dance

Actives right hand star with couple below

Girls turn back and swing that man

Down the center four in line

All wheel left, come back to place

Same two ladies chain (over and back)

Then ladies pass right shoulder into a hey for four

MAD RIVER SPECIAL

An original contra by Bill Barton

Formation: Duple improper

Suggested music: Any traditional tune you like

The Dance

Actives do si do partners then

Down the center four in line, turn alone, come home

Same four circle four once around then

Left hand star once around

Right hand star back - men drop out and

The ladies chain over and back

TONY'S STAR BREAKDOWN

An original square by Tony Parkes

Music: Any good breakdown you like

Any intro, break and ending

All four ladies right hand star

Allemande left with partner, go once and a half around

Four men right hand star

Allemande left with partner once and a half around

Men balance and swing the right hand lady (in her place)

Promenade her once around back to her original place

Repeat entire dance three more times

PRETTY BABY QUADRILLE

An original square by Jerry Helt

Any intro. break and ending you like

Music: "Pretty Baby" E-Z #725

Heads forward up to the middle and come on back

Heads right and left thru

Sides forward up to the middle and come on back

Sides right and left thru

All join hands and circle left

Your corner swing

Take her and promenade all the way around (all sing)

Everybody loves a baby, that's why I'm so in love with
you - Pretty baby of mine

Repeat entire dance three more times

Our opinions become fixed at the point we stop thinking.

- continued from p. 25 -

The accordion, the guitar, the violin and the harmonica (musique a bouche) were/are used for accompaniment.

<<->>

La Beauce is a county 60 miles from Quebec City, situated on the North shore. It was settled mainly by a family of Poitevins, who brought with them certain cultural aspects of Southern France, including the dances.



It is very hard to piece together the old dances - the way people used to dance them. A lot has been lost - if not a whole dance, parts of it. Old people were used to dancing to a certain rhythm and a certain kind of music. They felt the dances and did them without thinking. They are hard put upon to explain or describe them. In Beauceville (St-Francois), modern dances are preferred. One had to go out into the country to find old folk dances still being done.

<<->>

Here are three different kinds of dances done in this area:

- (a) rounds - accompanied by the dancers' own singing;
- (b) "dances callées" - square dances;
- (c) Gigue (jigs).

Of the rounds, three only are done by the adults. They are: "La Danse des Foins"; "La Bastringue"; "La Danse des Cocus". Of the first one the lyrics are lost, except for the "refrain", which is repeated over and over, 'till the end of the dance. "La Bastringue", once a complete dance in itself, remains only as part of a square dance. Everybody, however, seems to have a different version. The last one is the most popular one,

apparently because it doesn't have anything to do with love or kisses or marriage.

Other rounds done by children: "Savez-vous planter les choux?"; "Les Cloches sont au fond de l'eau (Bells, not keys, as in Ile-aux-Coudres); "La tour, Prends garde"; "La Souris Grise"; "La Avoine".



As for the square dances, they are very similar to those done in adjacent parts of Canada and in New England. They consist of a complex mixture of French, Irish and Scottish dances that the "caller" calls out and/or organizes. These calls are usually the only English words that the caller knows. Even if dancers don't understand English, they understand the directions and it doesn't affect their dancing in the least. Apparently a lot of the old people have never heard French calls in square dances. Madeleine Doyon surmises that this mixture of the English and the French happened a long time ago - presumably at the beginning of the English regime. (Proof can be obtained in the manuscript of Fonds Baquet, in the Archives du Seminaire de Quebec). Here are some of the dances:

<<->>

La Bastringue, La Pastorale, Les Echos, La Doisha, La Naissance, L'Heureuse, Fantaisie, Le Cordon Bleu, Les Graces, La Nonchalante, Le Garçon volage, La Charmeuse, La Fauvette, La Rose.

<<->>

The origin of the English influence is unknown - maybe it all started when St. Francois sent their sons south across the border into Maine during the haying season. The young men would go out dancing at night, intent on learning new steps and dances. They wanted to bring them back and impress their girl-friends.

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The third category is the jig. It was done by one or two people - men and women. These differ from the other dances inasmuch as there is a personal, theatrical element involved - also a lot of competition. Those who could do the most complicated and original steps for the longest period of time were the winners.

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In St-Francois, jigs were used as part of a society game - whereas one of the players, on becoming a loser, had to forfeit one of his possessions - e.g. a ring. To claim it back, he had to sing a song, dance a jig, or tell a story.

<<->>

Most of the dancing was done in the kitchen since it was the biggest room of the house. The instruments that accompanied the dancers were: la bombarde; the harmonica; the violin; the accordion; and nowadays, the guitar. Musicians and spectators beat out the rhythm with their feet - or with wooden or metal spoons borrowed from the kitchen - never their hands.

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The French settled in Nova Scotia, Quebec and New Brunswick. Although there are no French Settlements - (villages, towns, etc.) in Nova Scotia, there are plenty of them in New Brunswick. As a matter of fact, 40% of the population is French.

<<->>

As I have no available data to refer to, I can only recall my childhood and share with you the dances and songs I grew up with. The city is Edmunston, 13,500 inhabitants - 30 miles from the Quebec border, just across the river from Maine.

- to be continued -

If nobody knows the troubles you've seen, you don't live in a small town.

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 Mary Ann Herman - LP Walter Eriksson's "Scan-
 dinavian Dance Music"
 Gail Tichnor - 1885 Dance Program

DIED: June 19 - Lawrence "Duke" Miller

Socks give way at heel and toe,
 Shirts fray at the cuff,
 Pants grow shiny in the seat,
 Shoes go soon enough.

Underwear will disintegrate,
 Coats can't stand the test,
 Yet in twenty winters you
 Can't wear out a vest.

Money Talks. We listen with interest.
 The best way for a man to remember his wife's birthday
 is to forget it just once.

The same American ingenuity that came up with imitation
 vanilla and synthetic chocolate won't take long to pro-
 duce artificial peanuts.

What looks like a standing ovation may only be the aud-
 ience trying to get to the parking lot first.



RECORD

REVIEWS

SCANDINAVIAN DANCE MUSIC, Walter Eriksson and His Orchestra. Emmy Stereo EMIP 101. Distributed by Walter Eriksson, 7723 Ft. Hamilton Parkway, Brooklyn, N.Y. 11228

Nobody, but nobody, can play Scandinavian dance music like Walter Eriksson. He is in a class by himself. Here is an LP of 12 typical Scandinavian dance tunes. It is all gorgeous music. I urge every reader to purchase it. Three waltzes; three polkas; two Hambos; two schottisches - including an all-time favorite "Gubben och Gumman, and a Reinlander make for an interesting mixture of dance numbers. If you like Scandinavian dance music this record is a must.

LA FAMILLE VERRET. Philo Forerunner Series. Volume two. Philo Records, The Barn, N. Ferrisburg, Vt. 05473.

This second LP Jean-Marie Verret, fiddle, and Lisa verret, piano, is as good as their first volume. A 5-part "Caledonia" quadrille is worth the price of this LP. M. Verret is a most accomplished fiddler; the kind to have in your orchestra. The tunes are typical French-Canadian

which is to say that some of them have 9 or 10 measures to a musical phrase. No matter, this is an excellent LP to add to your library of French-Canadian dance music.

SONGS OF THE SOUTHWEST. Lloyd Shaw Foundation. Box 134, Sharpes, Fla. 32959

This two 12" LP set is a new venture of the Lloyd Shaw Foundation - into the realm of folk songs. They could not have chosen a better person to record their first! In the past Pancho Baird is known for his square dance calling and he has recorded some excellent numbers. It seems though, that he has been hiding his light under a bushel because this LP proves that Pancho Baird is an excellent folk singer. The purists will decry the inclusion of some of the tunes and cry in their beer that - "they're not true folk songs". I'll leave more knowledgeable people decide that. The songs are songs that are sung in the Southwest, they are sung beautifully, and that is enough for me to like the recordings.

The Cowboy Museum in Oklahoma City likes it well enough to stock it. This album will help ISF raise funds to publish a new K through 6 Teaching Kit. It sells for \$15.00 and is well worth every cent.

FALL DANCE WEEKEND 1981, presented by The Country Dance and Song Society at Hudson Guil Farm, Netcong, N.J. October 9-12, Friday supper to Monday afternoon.

American Squares, Contras, English Morris, Sword. Ralph Sweet, Guest Caller. Genny Shimer, program director. Information from: Country Dance & Song, 505 8th Ave. New York, N.Y. 10018.

If you follow the clerk's advice to buy it big enough, you will probably offend the person you are buying it for.

IT'S FUN TO HUNT



From The History Of
Prescott (Mass).

"Memoirs"

pp 65-66

For a number of years in the eighties and the early part of the nineties dances were held in what was Aldrich Hall (later called Grange Hall) in Atkinson Hollow, Prescott, every two weeks during the winter months.

How well are remembered the good times the old and the young had together, when Gene Lincoln played on his violin and Rose Wheeler played the organ. And how well you might remember too the way Lou Giffen would sit and play those old contra dances on his violin with his eyes closed. You would think by looking at him that he was asleep - perhaps he was asleep. He played them so much one would not be surprised if he could play them in his sleep.

Then again we danced to the music of Whitney Haskins' violin, with his sister-in-law, Carrie Wheeler, playing the organ and West Aldrich as prompter. Sometimes in Mr. Aldrich's absence Waldo Pierce would call the dances.

What big gatherings we would have! Some would come from Orange, some from Athol, Dana, Greenwich, Enfield, New Salem, Pelham and Shutesbury. The old hall would be crowded. How we would dance those old contra dances - Money Musk, Lady Walpole's Reel, Fishers' Hornpipe,

Hull's Victory, square dances, the Tempest, five-step schottische, polka and Portland Fancy.

III O III

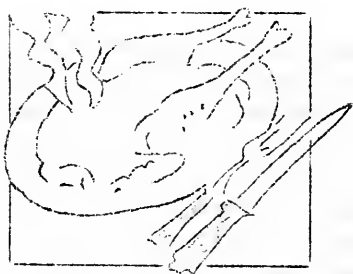
This is the way we used to dance the Portland Fancy: Join hands and swing eight, head couple (gentleman opposite lady) down the middle, foot couple up the outside (at the same time), back to places; head couple down the outside and the foot couple up the middle, back to places; ladies chain at the head, right and left at the foot, right and left at the head and ladies chain at the foot, all forward and back, forward and cross by opposite couple and face the next four and repeat.

<<->>

All of these dances bring many happy memories back to all. One recalls one winter, when Dr. Walter Clark played first violin, Fred Potter second violin and Dexter Wheelock clarinet, and also Carrie Wheeler played the organ. There was what was called a music stand where the musicians sat when they played, and a shelf where they had their music. This particular night we were dancing "The Tempest", which was always the last dance of the evening. The dancers all lined up on each side of the hall, the two head couples would promenade down the center, then back, ladies' change, right and left, then down the center again and so on down through the line. When every other couple was going down the center the dance became quite exciting. The writer was dancing with Charlie Hunter, both of us in our teens and full of life. We were at the head and went down the center. When we came back we were going with such speed that, the floor being very slippery, we were unable to stop until we hit the music stand. The music flew in all directions. We glanced at the musicians, expecting to see them all scowling at us in anger, but instead, to our surprise, they were laughing and there was a merry twinkle in Dr. Clarke's eyes. Those were grand old days, which will never be forgotten.

<<->>

Gentlemen were admitted to these dances for 25 cents, ladies free. Sometimes there would be an oyster supper, at a charge of 25 cents. Those who came from a distance with teams were charged 25 cents for putting them up. These dances would begin around eight o'clock and last until two or three in the morning and sometimes later. How well we remember walking home with neighbors and friends and going up the road a good many times after it was daylight, (this in the spring or early fall). For many days we would live over again the good time we had at these dances and look forward to the next dance scheduled in two weeks.



BILL-OF-FARE FOR THE BALL

Served at the Windsor House, Windsor, Vt. on the occasion of a New Year's Ball, Thursday night, Jan. 1, 1857.

Soup: Oyster.

Roast: Venison, stuffed and larded, Madeira wine sauce; Partridges, stuffed and larded, cream sauce; Canvass back ducks, lemon sauce; Young turkey, cranberry sauce; Prairie hens, Stewart sauce; Black ducks, bread sauce; Tame ducks, brown sauce; Goose, green apple sauce; Chicken, brown sauce.

Boiled: Chicken, butter sauce; Turkey, oyster sauce; Graham's Philadelphia hams; Neat's tongues; Boned turkey, stuffed and larded, sliced, garnished with wine and apple jelly.

Side Dishes: Rice cake fried in crumbs, oysters and spices, curried chicken, rice croquets, oyster pie, tripe fried in crumbs, broiled partridge, chicken in rice, oyster patties, potato rolls, chicken salad.

Cold Dishes: Corned beef, rolled and pressed; pickled oysters; cold tongue, alamode beef, larded; cold chicken; cold ham; pigs feet.

Vegetables: Potatoes round, potatoes mashed, potatoes browned.

Pudding and Pastry: Blazing pudding, wine sauce; custard pies; squash pies; apple pies; cranberry pies; orange pies; lemon pies; meat pies.

Jellies: Madeira wine jelly, brandy jelly, Italian cream, velvet cream, apple jelly.

Ices: Lemon ice cream, Roman punch, orange sherbet.

Desserts: Floating island; Washington pie; cream whips; Oranges; raisins; prunes; figs; silver cake, pyramid style; fruit cake, pyramid style; Boston cream cake; fresh pound cake; cocconut cake; delicate cake; sponge cake; filberts; English walnuts; boiled custards; castana nuts; black cake; jelly cake; tea cake; almonds; apples.

Tea and coffee.

- From Vermont History, July, 1958 -



FIDDLER BY

LAMPLIGHT

by IRVINE CARLISLE



Half-hidden where the dancing circle swings,
 Lamplight upon his old and laughing eyes,
 He lifts his bow and tries
 Its sweet discordant rasp upon the strings.

A banjo's fine on a moony night
 When the young folks fall to singing,
 But a homemade fiddle tunes the feet
 And sets the floor boards ringing.

A guitar's gay on the side-door step,
 With a pretty girl to pick it,
 But a fiddle sings like a frosty wind
 That blows through a black-haw thicket.

Butcher bird and yellowhammer down,
 Swing your partner round and round.....
 Chase the possum, chase the 'coon,
 Chase that pretty girl round the moon.....
 Ladies in a ring and the gents bow under.....
 Break away and swing like thunder.....

Tangy and clear as elderberry wine,
 His music rises from the resonant pine,
 He calls the changing couples into place,
 Laughter and lamplight flickering in his face.

What older people need most is a doctor who knows how
 to treat such diseases of the ageing as catarrh, quinsy
 and la grippe.



TOLD IN THE HILLS

From what the car radio said a real howler was forecast for the North Country.

As the man from the store came to pump us some gas we climbed out to exchange a few friendly words. He was a real old-timer - clean shaven, but dressed in a nondescript collection of sweaters and shirts that'd withstand almost any cold.

"Looks like we got some snow coming," we remarked by way of starting a conversation.

The old gentleman cast a slate-grey glance at the sky, which certainly looked ominous enough, than shrugged. "Ler 'er come," he said. "We was here first."

In New Hampshire we are both realists and traditionalists, but when the two are conflicting, realism wins every time. Tradition says that stores open their doors from nine to five - and certainly longer if business warrants. But always nine to five. Not so in East Lampster, a rural community if there ever was one. The lady who runs the general store there opens at dawn or

before to accomodate the farm people. But then she closes up from 9:30 to 11:30 a.m. Sensible enough: business is slow in the forenoon - and there's housework that wants doing.

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There is a sort of running joke up in these parts. It's not side-splitting variety and maybe you have to be a Tankee to appreciate it. Anyhow, it goes like this:

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You are walking down the street, and you meet somebody you know, and you say, "Think they'll have it?"

"Dunno," he'll say. "They ain't called the sheriff yet."

Other responses might be: "They won't have it unless they quit talkin' and git down to business." Or "Dunno - I saw two guys goin' down th' street with a long piece of rope." or "if they do, the Ladies' Aid'll raise hell." or "Prob'ly, they got the tent up." or "I hope so, th' tickets are all sold."

What "it" is, as never explained, of course. The object is to make one's answer to the stock question as portentous as possible.

Any true Yankee with a grain of humor will always respond to the question.



Some old-timers were speaking about a neighbor who had a bad habit of taking things that didn't belong to him. Said one, "Why, that man'd steal the Lord's Prayer if he knew what to do with it."

There used to be an apple man living north of Concord who sold cider for ten cents a glass and further advertised: "All you can drink for a quarter." He'd watch you down your first two glasses, and as you reached for a third, he'd comment to no one in particular "It's awful laxitive, you know."



An old-timer once told us of a young couple from up country who were anxious to get married, but the girl wanted to start with some security. So, they decided to wait until he had saved a thousand dollars. After a year of this waiting, the girl asked her prospective groom how much he had accumulated.

"Twenty-five dollars," he said.

"Near enough," said the girl.



A friend over in New Ipswich swears the following can be verified by checking the town's records. His great, great-grandfather's first five children were all girls. Hoping to find an heir to carry on the family name, the good gentleman went to his doctor to see whether there weren't some way to assure that his next-born would be a son. Facetiously or otherwise, the doctor advised him to move across the street.

So he did. Sold his house and land and took up housekeeping a few doors up on the far side of the town's main thoroughfare.

And the town history tells us that he had five more children thereafter - all of them sons.

If you're planning to live in the country, we highly recommend a do-it-yourself bookshelf. It isn't that New Hampshire lacks competent plumbers, carpen-

ters, electricians and the like. It's just that up here they feel that independence is their natural birthright. If your pump's failure and the service man's available time do not happen to coincide, you may be forced with the choice of lugging water or doing your own repair work.

A doctor we know and a plumber we know were chatting recently.

"Say," said the doc, "when are you coming up to fix our kitchen faucets?"

"Why?" said the plumber, "Are they leaking?"

"No," said the doctor, "but they will be by the time you get there."

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A true New Hampshire man is cautious in expressing opinions. Absolute fact is too rare and precious to be quandered in casually categorical statements. An old time mechanic we know expresses his caution nicely with the remark: "I almost doubt it." When he is being extra cautious, he says, "I almost tend to doubt it." Never hang a man for that.

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Reminds us of an old-timer, a farmer, whose wife had died. A friend of ours spoke to the man, trying to find words of comfort.

"That ain't the worst of it," exclaimed the farmer. "This mornin' I lost my best heifer."

This is the time of year people load their cars with children, relatives, the cat and dog, the radio and TV set - and take it all with them. This is called "getting away from it all."

DO YOU REMEMBER?

When after-shave lotion was called "Floridy Water"?
 When you could rent a tux with all the trimmings for two bucks a night?

These old-time cigaret brands: Zouave, Nabob, Barking Dog, Violets (for women), Mecca, Turkish Delights?
 The "Shimmy" which was once considered so daring?

When tape was something that held packages together and not something that made everything come unglued?
 Quill pens, punk, the "Townsend Plan"?
 Rice powder, motoring veils, hobble skirts, penny candy?

The "Knock-Knock" craze, pig latin, bloomers, punch boards?

Stepin's, phosphates (at soda fountains)?

In the early days when you had to hook up your radio with a piece of wire to the radiator to get decent reception?

When the "pony dancing girls" with an average height of 5'1" were featured in most of the big Broadway shows?

When ladies wore a belted, dark blue serge dress with a middy collar, called "Peter Thompson"?

When a well-dressed gent wouldn't think of going outdoors without a hat?

Taffy pulls, camisoles, hokey-pokey, Mother Hubbards, and Billiken Dolls?

Butler's pantrys, attics, shoescrapers (outdoors), perambulators, invisible hairnets?

Round garters, hope chests, Penwipers, bowler hats?

Peg pants, watch fobs, celluloid collars?

Do you remember? Really, it wasn't so long ago!

For a man to remain a bachelor calls for a cool head - or cold feet.

FAMILY RECEIPTS



AUNT SARAH'S BOSTON COOKIES

1 cup white sugar	2 cups flour
1/3 cup shortening	1 tsp. baking powder
Yolks of two eggs	1 tsp. salt
1/3 cup milk	1 tsp. lemon

Mix well. Drop from spoon. Sprinkle on a little granulated sugar. Bake for 10-12 minutes at 350.

SOFT SPICY HERMITS

1 cup sugar	1/2 tsp salt
1/2 cup salad oil	1 tsp. soda
3 cups flour	1/2 cup molasses
1 tsp. cinnamon	1/2 cup milk
1/2 tsp. nutmeg	2/3 cup seeded raisins

Cream sugar and oil. Sift dry ingredients. Add this to molasses and milk mixed together. Add raisins. Bake in 13 x 9 1/2 x 2 inch greased pan in 350 oven for 30 minutes. Cool in pan and cut into rectangulars. Store in airtite containers.

Add a little beef broth and celery stock to your next batch of clam chowder.

For an unusual sauce for roast chicken, combine soy sauce with a teaspoon of sesame seed.

A new taste for iced tea? Try a bit of cinnamon or nutmeg with the sugar.

FRUIT PUNCH FOR A CROWD

6 qt. strong tea	6 cups sugar
6 qt. lemon juice (or	$4\frac{1}{2}$ qt. cranberry or grape
powdered lemon juice	juice
to make 6 qt.	6 qt. water
2 cups orange juice	3 qt. ginger ale

Mix tea, fruit juice, water, sugar and chill. Just before serving add ginger ale. Pour over ice in punch bowl.

CRAMY RICE PUDDING

2 Tbsp. rice	$\frac{1}{4}$ cup seedless raisins
3 cups milk	$\frac{1}{4}$ tsp. cinnamon or $\frac{1}{4}$ tsp.
$\frac{1}{3}$ cup sugar	nutmeg

Mix all ingredients together in a baking dish. Bake in slow oven at 275 to 300 about 2 hrs, stirring occasionally the first hour. Serve with thin cream.

THELMA'S GINGERBREAD

$\frac{1}{4}$ cup shortening	1 egg
$\frac{1}{2}$ cup molasses	1 tsp. soda
2 cups flour	1 tsp. ginger
$\frac{1}{2}$ cup milk	$\frac{1}{2}$ tsp. cinnamon
	$\frac{1}{2}$ cup sugar

Cream shortening, add sugar, molasses and milk. Add sifted flour, soda, ginger and cinnamon. Add beaten egg & bake at 400 for 25-30 minutes.

When making a roast beef, add a little extra water to the juices and when the roast is done, cook noodles in the juice. They will absorb the meat flavor and turn a rich brown color.

Newspaper makes an excellent insulation to keep foods frozen when out of the freezer.

SALMON LOAF

2 cups salmon, drained, drained, boned, and flaked
(discard skin)

3/4 cup milk	1 1/2 cups cracker crumbs
1 egg	1 Tbsp. lemon juice
1/8 each salt & pepper	1/4 cup chopped celery

Blend egg into flaked salmon. Stir in remaining ingredients. Spoon lightly into greased 9x5x3" loaf pan. Pat into loaf shape. Bake 45 min. at 350, until top is golden and crisp. Serve garnished with lemon wedges and parsley. Or with:

EGG SAUCE

1/2 Tbsp. butter	dash of pepper
1/2 Tbsp. flour	1/2 cup milk
1/8 tsp. salt	1 diced hard boiled egg

Melt butter over low heat. Blend in flour and seasoning. Cook over low heat, stirring until smooth and bubbly. Remove from heat, stir in milk, bring to a boil, stirring constantly. Boil 1 min; carefully stir in egg.

For a quick and delicious cake topping, add one package of instant pudding to one pint of whipping cream.

Remove lipstick smears easily from drinking glasses by wiping with a damp cellulose sponge sprinkled with dry baking soda.

For badly soiled windows, try a tablespoon of dishwater detergent to a gallon of hot water to bring back the sparkle.





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